



Commissioned on behalf of the Duncan (Oklahoma) High School Band
in memory of the DHW Class of 2016 members whose lives ended too soon

And So He Also Loves the Bow

By Roland Barrett (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 3 Mallet Percussion
(Bells/Vibraphone/Chimes)
- 1 Timpani
(Tune: F, G, B♭)
- 4 Percussion 1
(Wind Chimes, Snare Drum,
Triangle/Bass Drum)
- 2 Percussion 2
(Suspended Cymbal/Wind Chimes)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Commissioned in honor of four young high school students whose lives ended too soon, *And So He Loves the Bow* draws its title and its inspiration from Kahlil Gibran's "On Children." Gibran was a noted writer, poet, and philosopher, and his well-known work "On Children" includes the following words of reassurance to parents grieving the loss of a child:

You are the bows from which your children
as living arrows are sent forth.
The archer sees the mark upon the path of the infinite,
and He bends you with His might
that His arrows may go swift and far.
Let your bending in the archer's hand be for gladness;
For even as He loves the arrow that flies,
so He loves also the bow that is stable.

NOTES TO THE CONDUCTOR

This piece is intended to express a sense of emptiness, restlessness, and longing. At the same time, moments of peace and hope appear, growing in optimism throughout the piece, finally arriving at a glorious moment of affirmation in measures 74 through 77.

In order to best convey this message, the ensemble is urged to carefully consider three things: 1) tempo fluctuation—really observe the tempo changes (some subtle, others a bit more overt). Freedom and flexibility of tempo help give the music a certain restless push forward-pull back feel, adding to the overall message, 2) dynamic contrast and building to points of impact—careful attention to dynamic fluctuation will ensure that the music arrives at several heightened moments of impact, quickly subsides in an almost frustrating manner, and then finally reaches its ultimate and emphatic proclamation of hopefulness near the very end of the piece, and 3) long, flowing musical phrases—students should concentrate on great sound production and tone quality, excellent breathing techniques, and well-regulating air support throughout.

Roland Barrett

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And So He Also Loves the Bow

FULL SCORE

Approx. Duration - 4:45

By Roland Barrett (ASCAP)

Quietly ♩ = 69

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Bells/Vibraphone/Chimes)

Timpani

Percussion 1 (Wind Chimes, Snare Drum, Triangle/Bass Drum)

Percussion 2 (Suspended Cymbal/Wind Chimes)

Bells

Tune: F, G, B♭

mp

Wind Chimes

Suspended Cymbal

pp

1 2 3 4 5

6

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mp

6 7 8 9 10

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

In Stand
mp

In Stand
mp

mp

mp

mp

pp

11 12 13 14 15

47401S

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

Open

mp

mp

mp

47401S

Fl. *pp*

Ob. *pp*

Bsn. *pp*

1 *pp*

Cls. 2 *pp*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *pp* *mf*

Bar. Sax. *mf*

1

Tpts. 2

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *pp*

Change: B $\flat$ to C

Timp. *f*

Perc. 1 *f*

Wind Chimes

Perc. 2 *p*

47401S 31 32 33 34 35

47401S

rit.

Fl. *pp* *f* *ff*

Ob. *pp* *f* *ff*

Bsn. *f* *ff*

1 Cls. *pp* *f* *ff*

2 Cls. *pp* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *mf* *f* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *mf*

Timp. *mf* *ff*

Perc. 1 *mf* *f*

Perc. 2 (use regular end of mallets for roll) *p* *ff*

47401S 41 42 43 44 45

47401S

push forward

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

push forward

p *mp*

p *mp*

p *pp*

51

52

53

54

55

56

47401S

62 Expansively ♩ = 69

Fl. *ff* *p*

Ob. *ff* *mp*

Bsn. *ff* *p*

1 Cls. *ff* *p*

2 Cls. *ff* *p*

B. Cl. *ff* *p*

A. Sax. *ff* *mp*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p*

62 Expansively ♩ = 69

1 Tpts. *ff* *p*

2 Tpts. *ff* *p*

Hn. *ff* *p*

Tbn. *ff* *p*

Bar. *ff* *p*

Tuba *ff* *p*

Mlt. Perc. *ff*

Timp. *ff* *p* *ff*

Perc. 1 *ff* *p* *ff*

Perc. 2 *ff*

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *ff* *p* *ff* *p*

72 73 74 75

78 Quietly ♩ = 66

rit.

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

mp

W.C.

mp

Susp. Cym. (use wooden end of mallet, on crown)

76 77 78 79 80

rit. $\text{♩} = 60$

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

mf

Timp.

Perc. 1

Triangle

p

Perc. 2